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ABSTRACT

This curriculum guide for Art Education, grades 7-12, deals with forms of contemporary artistic expression--plastics, stitchery, posters, macrame, leather, and candle making. The rationale of the course is to legitimize experimental art in the curriculum and broaden the learner's interest in contemporary art activities. The course includes specific information on the following aspects of each art medium: contemporary artists, historical background, introduction to tools, methods, and materials, evaluation and critique by the learner of his own and other's work. The objectives of each course are to be evaluated according to standards set by both teacher and student, and include the student's ability to demonstrate competency in and recognize quality contributions to each medium. The course outline suggests the teacher's role in introducing each medium, establishing its relevance, serving as consultant to the student, and insuring an applied arts approach with emphasis on creativity. A bibliography of resource publications is included. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 087

ART EDUCATION

Art and the Contemporary Scene

6677.11 6671.14
6673.12 6672.19

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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ART AND THE CONTEMPORARY SCENE

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ART EDUCATION

Written by: Jean Belcher
Anne Hilf

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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I. COURSE TITLE: Art and The Contemporary Scene

II. COURSE NUMBERS

Art: 6677.11 6671.14

6673.12 6672.19

III. COURSE DESCRIPTION:

Exploratory studio course covering contemporary areas of: Macrame, Plastics, Stitchery, Leather, and Posters

IV. RATIONALE:

Art is everywhere. This course includes by method of lecture and discussion an exploratory emphasis on current art trends taking place within the classroom. It legitimizes experimental art within the art curriculum, and broadens the learner's interest in the art activities of the day.

V. COURSE ENROLLMENT GUIDELINES:

A. Grades 7-12

B. Prior courses: None

C. Evaluative device: Empirical testing weekly critiques, final critique of student work.

VI. COURSE SYNOPSIS:

A. Areas of concentration:

1. Plastics
2. Stitchery
3. Posters
4. Macramé
5. Leather
6. Candle Making

B. Contemporary artists and their ideas.

C. Historical background of areas covered.

D. Introduction to tools, media, and methods.

E. Evaluation and critique:

1. By learner: his own work
2. By learner: the work of others

VII. COURSE OF STUDY OBJECTIVES:

Upon completion of this course of study, the learner will be able to do the following:

A. Visually present his competencies, the evaluation criteria having been previously determined by his instructor and himself, in the following areas:

1. Plastics
2. Stitchery
3. Posters
4. Macrame
5. Leather
6. Candle Making

B. Recognize quality contributions to the "Contemporary Art Scene" in the areas of concentration listed above, and verbally or in writing, discuss the characteristics of the contribution wnich make it one of quality.

C. Perform assigned tasks in the areas within this course of study according to the directions and specifications which are used in the operation of the task.

D. Situations in which the learner will demonstrate his competencies:

1. Demonstration
2. Experimentation
3. Studio work
4. Presentation of the finished product
5. Evaluation and critique

E. Description of acceptable performance: meets standards agreed upon by his instructor and himself as outlined in the objectives listed above (#1-3)

VIII. COURSE CONTENT--Procedures, Strategies, and Activities:

A. Procedures--Each activity should be presented in a manner consistent with the following criteria:

---

*Teacher should vary the type of introductory presentation that is used to insure the enhancement of student motivation.

1. Introduction of the topic to be presented.

   a. Lecture
   b. Films
   c. Demonstration
   d. Discussion
   e. Student questioning
   f. Presentation of art objects
   g. Experimentation and exploration
   h. Vocabulary

2. Establish relevance of topic:

   a. Historical
   b. Contemporary

3. Learners work independently; teacher acts in a consultive capacity.

4. Evaluation by instructor and learner.

5. Learner decides his next move; e.g., amount of time and depth to be devoted to each of the required areas of concentration.

B. Strategies:

1. "Applied arts" approach and emphasis due to the current direction in the contemporary scene on "Art-Crafts" type activities.

2. Emphasis should be placed upon the "Creative Approach" to crafts and the executing of original designs (as in oppostion to the "Kit Approach")

3. Instructor is expected to periodically update this course of study as the "Contemporary Art Scene" changes.

C. Activities:

1. History of Plastics:

Plastics is the material of the future. Compared to all other sculpturing materials it is very young. Certainly there weren't any plastics in the old world, and no examples can be found in the Renaissance times.

The constructivists of Pre-Revolutionary Russia beg.n a search for new materials. They and the Suprematist Movement of 1913-1920 spoke for new ways in art. new thoughts, new forms, and new materials. The need for light sculpture brought about the use of glass. Plastic-acrylics is easier to manufacture, easier to handle, not readily breakable and, therefore, even more desirable than glass. From the constructivists plastics went to the Bauhaus School of Germany. From the 1940's on, some artists have worked in plastics. In the last five years there has been an enormous increase in plastics sculpture production.

IX. RESOURCES FOR TEACHER AND STUDENT:

A. Projects: Choose to build contructions from:

1. Plexiglas (acrylic sheet)

Contains no unsafe or odorous properties; procedures involve cutting, bending, and cementing.

Tools and Supplies:

plexiglas remnants

Large pieces of plexiglas or plywood for sculpture.

Base:

Plastic cement (ethylene dichloride)

Small hacksaw

Coping saw

Sand paper

Eyedropper (for applying cement to narrow surfaces)

2. Polyester resin with fiber glass:

This is a mixture procedure causing a chemical change. Two simple precautions should be followed: use plastic or rubber gloves for all steps described because polyester resin may be irritating to the hands and the fiber glass may splinter; be sure that there is an open window in the workshop as the substance has a mildly unpleasant odor.

Tools and supplies:

Polyester resin (sold in quarts or gallons)

Catalyst mek peroxide (methyl ethyl ketone)

Fiber glass cloth (about 1 yard of 56" material for each student)

Plastic bowls (polyethylene) of paper cups

Plastic or rubber work gloves

Glass stirrer

Measuring spoons

Chicken wire

1 inch mesh (about one yard for each student)

Mixture:

In general the proportions are:

4 tablespoons polyester resin to ¼ teaspoon mex. (The warmer the room, the less catalyst needed.) Original molds can be created from oil base clay or plaster.

Project suggestions:

Stained glass windows

Lamps

Small functional items

3. Styrofoam (polystyrene) use only solid block forms which are stable and safe for carving and sawing plaster can be used as a covering to provide a solid (non-porous) surface.

Tools and Supplies:

Styrofoam blocks 4 inches thick any length

Carving knife

Buffer (fine)

Fine sandpaper

China marking pencil

Superfine plaster

4. Vinyl--only sheet use is completely safe--procedures would involve cutting, stretching and fitting.

Tools and Supplies:

Sheet vinyl, medium thickness

about 2 yards of 56" material for each student

Heavy cardboard for relief backing and/or for

Collage work

Elmer's glue

Duco clear cement

Important Artist in Plastics:

a. Malevich

b. Tatlin

c. Rodchenko

d. Gabu Naum

e. Moholy, Nagy

f. Nevelson, Louise

g. Rose, Charles

h. Neal, Reginald

i. Dubeffet

j. Roukes, Nicholas

5. Stitchery:

A needle can act like a brush; a piece of brightly colored yarn can be paint; a square of burlap can be canvas.

a. Basic stitches--There are over 300 stitches in the world's museums today.

(1) Outline stitch--take a back stitch and bring needle out where the last stitch went in following the outline.

(2) Running stitch--run needle in and out of fabric.

(3) Straight stitch--simple straight stitches of any desired length and any direction desired.

(4) Satin stitch-fill area by placing stitches so that they will be straight and close together.

Stitches that can be learned by students wishing to concentrate in depth on a stitchery project:

(5) Herringbone stitch

(6) Cross stitch

(7) Blanket stitch

(8) Chain stitch

(9) Open chain or ladder

(10) Lazy Daisy stitch

(11) Feather stitch

(12) Couching

(13) French knot

(14) Appliqué--laying one piece of fabric on another.

(15) Reverse applique--cut openings and stitch or glue fabric behind the openings.

b. Suggested Projects:

(1) Stitchery

(2) Applique

(3) Combination of stitch and applique

c. Stitchery Artists:

(1) Pappas, Marion

(2) Diggs, Jo

(3) Karasz, Mariska

(4) Tiffany, Virginia

(5) Laury, Jean Ray

(6) Krevibky, Nik

(7) Elliott, Lillian

(8) Lesch, Alma

(9) Auerbach, Kate

(10) Kresjci, Luba

d. Equipment and Supplies:

(1) Yarns, strings, cords, threads

(2) Burlap or other applicable materials

(3) Fabrics in wide variety of color and textures for applique

(4) Needles, sewing, embroidery, and yarn

(5) Scissors

(6) Wood for frames 2" x 1"

(7) Staple gun or tacks

(8) Embroidery hoops

(9) Fabric glue

6. Posters:

The history of posters can be traced to the times of the Greeks and Romans (B C.). They were used for advertising purposes to advertise gladiatorial events, slaves, etc. Poster design and phylosophy has greatly changed since these first examples found on white-washed walls. With Tolouse Lautrec the poster became an art form. Purpose was still to advertise; but with the influence coming from Japanese prints and emotional reactions to the surroundings they became a design. Posters began to act as social commentary. Posters of today are not even (many times) to be read. Poster classes in the past taught that a good poster must be simple, easily read, and understood in less than ½ a minute. Today's poster, as art forms, require much more involvement on the part of the viewer. Posters use creative photography, contemporary painting media, collage or montage techniques, special lighting effects and mechanization to convey their message.

a. Suggested Activities:

(1) Poster design using creative photography (using student's own photograph, if possible.)

(2) Poster collage or montage

(3) Poster utilizing fluorescent paint and special lighting effects.

(4) Poster with 3-dimensional or mechanized properties.

(5) Poster combing any multiple techniques.

7. Macramé:

Arabic origin; Babylonian and Assyrian fringes; Macrame of the Mediterranean area. Macrame has been used for centuries as a sailor's craft.

a. Basic knots:

(1) Lark's head--used to mount knotting strings to anchorcord.

(2) Square knot

(3) Half or spiral knot:

(a) Horizontal

(b) Diagonal

(c) Vertical

(4) Overhand knot

(5) Chinese crown knot

(6) Hangman's knot

(7) Monkey's fist knot

(8) Tassels

(9) Fringes

b. Projects:

(1) Dog collar or bracelet

(2) Head band

(3) Belt (tie or buckled)

(4) Purse

(5) Wall hanging

c. Supplies and Equipment:

(1) Graph paper for knotting board.

(2) Padded board for knotting.

(3) T-pinsor U-pins

(4) Rubber bands or cardboard for wrapping cord.

(5) Yarn or cord of any texture or of medium thickness thicker.

(6) Wood scraps-twigs, etc. for wallhanging.

(7) Raffia, fishing line, metal or wood rings.

(8) Scissors

d. Artists:

(1) Kaufman, Glen

(2) Alhilali, Neda

(3) Depas, Spencer

(4) Zeisler, Claire

(5) Sherbeyn, Edward

(6) Ouchi, Michi

(7) Carlson, Estelle

(8) Robinson, Ester

8. Leather has been used since the earliest periods of man's existence. Objects made of leather are durable as well as pleasing to see, handle and wear. The contemporary applications of leather are as diversified as any material used creatively.

a. Uses of leather--activities:

(1) Belts

(2) Keycase

(3) Watch or wrist band

(4) Billfold

(5) Purse

(6) Coin purse

(7) Luggage tag

(8) Jewelry:

(a) Earrings

(b) Rings

(c) Pins

(9) Key chains

(10) Bookmark

b. Working with leather:

(1) Design

(2) Transfer of design

(a) Template

(b) Transfer paper (never carbon paper)

(c) Stylus or pencil

(3) Assembly:

(a) Lacing

(b) Stitching

(c) Machine sewing

(d) Riveting

(e) Gluing

(4) Decoration:

(a) Carving

(b) Embossing

(c) Dyeing

(d) Stamping

(e) Applique

(f) Cutting out

c. Tools and Equipment:

(1) Composition work boards

(2) Rawhide mallets

(3) Leather shears

(4) Swivel knives

(5) Stamping tools

(6) Utility knives

(7) Skiving knives

(8) Lacing needles

(9) Waxed thread

(10) Snap fasteners

(11) Permanent rivets

(12) Leather dye

(13) Dye brushes

(14) Lambs wool

(15) Leather finisher or wax

d. Types of Leather:

(1) Latigo-heavy for belts, wristbands, watch bands--straight or braided

(2) Saddle skirting--extreme heavy duty leather

(3) Suede

(4) Shelter cape--soft lamb skin

(5) Thong leather--suitable for joining or braiding

(6) Tooling steer

e. Procedures: refer to "The Mod World of Leather I."

9. Candles have been man's main source of light for centuries. In the contemporary scene candles are objects of design, beauty and mood setters.

a. Materials:

(1) Double boiler or electric frypan with water added to gauge temperature.

(2) Candy thermometer

(3) Candle molds

(4) Paper toweling

(5) Masking tape

(6) Palette knife

(7) Cotton wick

(8) Candle wax

(9) Candle essence

(10) Candle dyes (you can use wax crayons)

(11) Ice pick

b. Molds--have students create their own molds:

(1) Oil base clay

(2) Sand (slightly dampened)

(3) Latex rubber (from original sculpture)

c. Procedure:

(1) Break wax into small chunks (wrap wax slab in newspaper and use a hammer)

(2) Place in top of double boiler or in a can placed in fry pan with boiling water.

(3) Add candle dye to melted wax and mix thoroughly.

(4) Add candle scent.

(5) Never allow wax to reach more than approximately 240° Fahrenheit.

(6) Pour wax in mold--wick may be fastened in mold or inserted later with heated ice pick.

(7) Allow wax to congeal--different colors of waxes can be added to create a layered affect.

d. Additional Activities:

(1) Candles and macramé

(2) Candles and expanded leather

(3) Candles and mosaic treatments with shells, glass or tiles.

(4) Molds from cartons with decorative treatments of whipped wax or appliqué of wax in flat sheets.

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Suggestions:

1. Eliminate posters from this quin. Can be handled better in other commercial art quins.

2. Include sketches, photos, or diagrams for various stitches, knots, etc.

3. Expand quin to include other areas such as glass (melted, etc.) mural, collage, montage, etc.

4. Include "**Artists**" in the bibliography section.